Musical Has Porter's Tunes, If It Isn't His Life Story

By Jay Carmody

Night and day, under the hides of them, the Warner Brothers Porter-Martin triumph of some seadreamed of a monumental musical built around the life and works of Cole sons ago, "My Heart Belongs to Porter. That musical, called "Night and Day" opened today at the Earle. Daddy." Miss Martin and Holly-Its cast glitters with such names as Cary Grant, Mary Martin, Ginny wood do not get along happily, as Simms and Alexis Smith. Its technicolor has downright splendor. Its no one needs to be reminded, but music, which is exclusively Porter, is varied and captivating. It is the life the fashion in which she sings her of the sophisticated music maker+-

The Cast.

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that the studio saw fit to tamper with, a rewrite job which reduces him to a stock rags-to-riches film hero with a song in his heart. But this studio trick of being tougher on the studio trick of Porter than life itself ever was does not minimize the fact that the man wrote a library of fetching music, and here is a 10-foot shelf of it.

Carole Hill Grace Harris Gabrielle Ward Blackburn

Coinciding with the 20th anniversary of sound, "Night and Day" is a Specialty Singer picture which bespeaks perfectly the lavishness with which Warner's feel Nancy Nancy Service. the occasion should be celebrated. Kate Porter Patently the company spent millions to make this a music festival worthy of its day. To demur that it let a few felse notes get into Porter's life story is merely querlousness that will never enter the heads or the reactions of the multitudes who will enjoy it.

Kate Porter Omer Porter Bart McClelland Wilowsky Specialty Dancer Specialty Dancer Specialty Dancer Specialty dancer Caleb Potey O'Halloran Producer Director 1st Peaches

The main concern of the production is to dance audiences through one Porter tune after another and started in an acrobatic act, is recent Doll." to make each look more dramatic quired to add a new facet in the than the one that went before. The Earle's picture. That is the one Day," "Begin the Beguine," "You're He is in no way abashed by the the Tops," "I've Got You Under My obligation, and enters into it with "My Heart Belongs to gusto at such times as he has the Daddy," and a bookful of others. assistance of a girl like Ginny

When the last note dies, there Simms, or the backing of a huge is never any doubt that the poor chorus. little Indiana boy millionaire who Miss Simms, who does most of wrote the folk music for the pent- the singing of the Porter album, is house and Riviera sets, had quite a quite a good choice for it. Moregift for it.

To Cary Grant fell the assignment of impersonating Porter, a task in which he is successful in avoiding what proletarian writers call preciousness. With a few distortions from the script writer, he gives the impression of Porter as a vagabondish Yale lad whose dizziness was only an outward sign of the music inside of him.

In selecting some of the highlights of Porter's experience with the intention of festooning them with his music for purposes of the picture, "Night and Day" merely makes stabs at a genuine Porter story. It tells of his courtship of beautiful Linda Lee (Miss Smith) of his risking a \$3,000,000 disinheritance by refusing to become a lawyer, of his early flops on his way to a permanent place in Broadway's wayward heart.

But these apparently significant events in Porter's life are treated no more significantly than apparent afterthought on the part of the script writers which brings Monty Woolley into the story. Wooliey, a famous sheep-dog sort of clown in the movies, seems to have been a couple of classes ahead of Porter at Yale, and a kind of man Friday throughout his subsequent career. The character he plays in the picture is one called Montey Woolley, which obviates any chance he has to blame the script writer for the roaring cutenesses which creep into the narrative. Grant, whose professional career

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over, under the direction of Michael Curtiz, she brings off a couple of comedy passages with more effeciveness than her previous pictures may have hinted.

The real musical highlight of the picture is not Miss Simms' work, however. It is the result of the inspiration which brought Mary Martin into the cast to sing the one song makes that clearly the

have been saved for her brief, bright

have been saved for her brief, bright and beautiful sequence in "Night and Day."

Alexis Smith Monty Woolley Ginny Simms Jane Wyman

Eve Arden Donald Woods Carlos Ramirez Victor France Dorothy Malone Tom D'Andrea Selena Royle Henry Stephenson Paul Cavanash Sig Ruman Milada Miladova Sig Ruman Milada Miladova I ar and profitable thing in spite Milada Miladova I ar and profitable thing in spite minutes and took Director Frank Paul Cavanagh
Sig Ruman
Milada Mladova
George Zoritch
d Jayne Di Gatano
Estelle Sloan
Clarence Muse
John Alvin
George Riley
Howard Freeman
Bobby Watson
John Pearson
Hollywood
Herman Bing
Mary Martin
Ginger Royers claims a record for

Ginger Rogers claims a record for a speech she delivers in "Magnifi-

The speech, in which Ginger as effect is a brilliantly animated involved in singing somewhat halfalbum of Porter music, "Night and heartedly some of the Porter music. a lynching mob for the life of Aaron AMUSEMENTS

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7:10 and 10:05 p.m. Stage shows:

Columbia-"Centennial Summer"

1, 1:10, 3:15, 5:23, 7:35 and 9:45 p.m.

Earle-"Night and Day": 10 a.m.,

12:15, 2:35, 4:50, 7:10 and 9:35 p.m. Hippodrome-"The Man in Grey": 4, 5:55, 7:55 and 9:55 p.m. Keith's-"Make Mine Music": 12,

Little-"Johnny in the Clouds"

11:25 a.m., 1:20, 3:30, 5:30, 7:35 and Metropolitan-"A- Stolen Life"

11:40 a.m., 2:10, 4:40, 7:10 and

Palace-"Anna and the King of

Pix-"I Married a Witch"; 2:10.

4:50, 7:35 and 10:05 p.m.

12:45, 3:35, 6:30 and 9:25 p.m.

4, 6, 8, 10 p.m.

9:40 p.m.

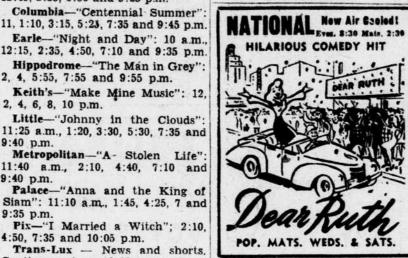
9:35 p.m.

HOLLYWOOD. The fountain, with its gushing spout, was ideal in the scene, but Stage.

Stage.

it drowned out the dialogue in "The Chase" between Robert Cummings and Michele Morgan. Capitol-"O. S. S.": 10:30, 1:25, 4:20,

Director Authur Ripley had the AMUSEMENTS







faucet turned lower and lower. Villian Peter Lorre, in quiet tones, finally to a mere drip, but the sound broke up the conference when he technician groaned, "It's still too gently inquired, "Why don't we try soft water?'

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